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McCormick collections, as well as by certain paintings lent by Mr. Martin A. Ryerson. From August 15th to September 15th the Institute will exhibit the collection of German Industrial Art assembled by Mr. Karl E. Osthaus upon the request of the Newark Museum Association by whom it was first displayed.

STREET LIGHTING IN DENVER

Denver has the reputation of being one of the best lighted cities in the United States. Not only does Denver pride herself on the quantity and quality of her electric illumination, but also upon the artistic character of her light standards, the majority of which were designed by Mr. Henry Reed, who is now chief of the Board of Public Works. On a majority of the streets and avenues tall cast-iron poles are used, from the side of which the lights are suspended from ornamental brackets. These brackets vary in design; the poles in some instances carry wires in use for telephone and telegraph service, and upon occasion both poles and brackets support civic decorations, banners, bunting and even Christmas wreaths. A new kind of a pole is now being put into use—one made of concrete and topped with the light globe supported by bronze fixtures. An electric fountain and ornamental lights are made a special feature of Denver's sunken gardens, which are in close proximity to the civic center. The value of lights as an asset to the city, increasing not only safety but beauty, is only beginning to be understood, and the fact is that very few really satisfactory light standards have been designed.

AN EXHIBITION IN MAINE

For the eighteenth successive season an exhibition of paintings and sculpture by prominent American artists is being held in the Maine State Building at Poland Springs, a popular summer resort in Maine. This exhibition is primarily set forth for the entertainment of summer visitors, but it is well

patronized by the country people in the vicinity, many of whom drive miles to see it. The exhibition, assembled as usual by Miss Nettie M. Ricker, comprises 110 oil paintings, 30 water colors and pastels, 24 miniatures and 30 works in sculpture. About one-half are contributed by Boston artists, among whom may be mentioned Frank W. Benson, Charles Hopkinson, Louis Kronberg, Mary L. Macomber, Herman Dudley Murphy, William M. Paxton, H. Winthrop Pierce, E. C. Tarbell, Charles H. Woodbury, Jean Oliver, Bela Pratt, Anna Coleman Ladd, and others. From outside of New England such contributors have been secured as Robert Reid, William M. Chase, Gardner Symons, Charles H. Davis, and Childe Hassam.

SCANDINAVIAN ART IN AMERICA

An exhibition of Scandinavian Art will be brought to America this autumn under the auspices of the American-Scandinavian Society of which Mr. John A. Gade is president. This will comprise works by the foremost painters in Norway, Sweden and Denmark, many of which will be lent by public museums and private collectors. According to a circular recently issued the ministers of these three countries in Washington gave friendly advice; the king of each nation has promised to act as an honorary patron, and the artists have entered with enthusiasm into the plan. Such men as Hammershøj, Ring, Wilhemsen, Viggo Johansen, Zorn, Carl Larsson, Fjästad, Hesselborn, Krogh, Gerhard Munthe, Werenskjöld and Eilif Petersen will send examples of their work and the exhibition as a whole will, it is believed, be thoroughly representative. It will be shown first in New York in December, then in Buffalo, and later in Chicago, Toledo and Boston at the Art Museums. In the work of selection Mr. Gade had the assistance of Karl Madsen, director of the National Gallery in Copenhagen, and of the brothers Karl and Thorstein Laurin in Stockholm, as well as of Jens Thiis, director of the National Gallery in Christiania. The

preface to the catalogue will be written by Christian Brinton who accompanied Mr. Gade abroad and proposes to make it a comprehensive treatise on modern Scandinavian art. This exhibition promises much in interest, for the art of the Scandinavian countries is very little known in the United States.

NEWS ITEMS

During the summer examples of Colonial furniture in the Chippendale, Sheraton, and Hepplewhite styles, lent by Francis H. Bigelow, are being shown as a special exhibition in the museum of Fine Arts, Boston.

Four excellent paintings, "The Young Mother" by Josef Israels, "Cattle at the Trough" by Constant Troyon, "The Pet Lamb" by Chialiva, and "San Juan Pottery" by E. Irving Couse, have been presented to the Detroit Art Museum by Mr. Charles Willis Ward, of Detroit, who has, furthermore, declared his intention of bequeathing his entire private collection to the Museum.

Among recent gifts to the Metropolitan Museum of Art is a painting by John W. Alexander entitled "The Ring." It was given by Mrs. Mary Hearn Greims in memory of her brother, Arthur Hop-pock Hearn. In the Museum Bulletin of July the painting is reproduced and interesting comment made upon the growth of the Hearn collection of American paintings, to which have lately been added works by Richard E. Miller, Elliott Daingerfield, H. W. Watrous, Guy C. Wiggins and Eugene Speicher.

The Rochester Art Club will hold its annual exhibition of oil paintings, water colors, pastels, and small bronzes from September 14th to 26th, in conjunction with the Rochester Industrial Exposition at Exposition Park. The exhibition last year was visited by one hundred thousand persons.

IN THE MAGAZINES

"*Landscape Architecture*," a quarterly published by the American Society of Landscape Architects, opens its July number with an interesting fragment of autobiography of the late Frederick Law Olmsted in which is told how he was led to become superintendent of Central Park and some of the difficulties which confronted him. Mr. Olmsted took up this work with no illusion as to its simplicity, but rather with a deep conviction of the enormous influence for good in a great city a park rightly managed might be; that it should lead him later into the practice of an art which he, himself, would do much to establish on a sound professional basis in this country was not foreseen. This note, which is full of real inspiration for workers in all fields, is followed by an article in appreciation of Central Park as a work of art, written by Harold A. Caparn. The criticisms which have been brought against this park as a design are ably refuted. The city park, Mr. Caparn maintains, is not or should not be an imitation of the country, but a paraphrase of it. He admits that the plan on paper looks vague and shapeless, but insists that it actually "carries through," serving the purposes, practically and esthetically, for which it was intended, and that to-day few people can enter this park without becoming sensibly happier and more conscious of beauty in nature.

The August number of the *Architectural Record* is also especially interesting. It contains articles of real significance to both the professional and non-professional reader on "A French Garden in the Spanish Mountains"—La Granja, which is seven or more miles west of Segovia—by Mildred Stapley, on "The Salient Characteristics of the Work of Charles Keck, by Arthur G. Byne, on "The Book-Plate and the Architect," by Sheldon Cheney, and other subjects, besides a number of appreciations of the late Daniel H. Burnham by leading architects and men of affairs.